I. Topic/ Tentative Title:

Anthropomorphic Voices in Animal Fables: A Comparative Study of the Selected Stories of Rudyard Kipling's *Jungle Book* and Vishnu Sharma's *Panchatantra*

II. Introduction

It has been rightly said by the poet and activist Jane Evershed:

"To read is to Empower,

To empower is to write

To write is to influence;

To influence is to change

To change is to Live"

Human beings have been learning new things since their origins. They have been transforming their way of living and manners accordingly. The tradition of imparting and receiving education has been revising in various forms since ancient times from folklore and oral tradition to written discourse. Story is the most important piece of narration to induce moral values in the children at an early age and it is through this their cognitive, socio-cultural, emotional and moral development in order to be a socially adapt and responsible being. Earlier storytelling was in the form of oral, spoken culture used as a mode of nurturing, upbringing and parenting education to teach the young and the old, to hand down values and customs from generation to generation, to pass on real events, history, family connections and also as a source of entertainment. In this regard, language serves to be an important tool that has marked a considerable transition from the folk text to the organized narrative form translating the oral. This form of narrative learning has helped to preserve the ancient knowledge in the literary form of a fable as part of formal education. Narrative practices leads to different forms of engagement with advancement in understanding, increased interpretive competence, creative learning, richer practice repertoires and changes in life and visions gained.

Fable as a narrative form and literary genre constitutes four primary discourse forces: to persuade, instruct, entertain or to offer literary aesthetic pleasure. They are remarkably simple in expression sharing the typical structural and semantic properties of stories, and are often associated with a moral conveyed to the children effectively in short time as well as in fewer words. These are very popular in children's literature and are replete with didacticism, allegorical symbolism and the main characters employed in the fables are often anthropomorphized animals making it interesting for children as they connect with animals in a strange way and in some cases humanized objects or parts of nature and so it is considered to be a sub genre of fantasy. *The Jungle Book* provides for a classic example of magic woven into fantasy as it showcases the ability of the main character 'Mowgli' to speak with animals and the ability of those animals to act contrary to how animals would normally act blurring the lines between animality and humanity. This form of fantasy adventure often serves to be a vehicle for exploring human emotions, values and relationships fuelling the imaginative and creative abilities of a child to explore quite complex social issues in ways that are less confrontational as it takes place in a fictive scenario far from social reality. Similarly, Panchatantra seeks to present to the readers a fantasy world of talking and pondering animals into the realities of the human world.

The moral underpinnings as educational discourses are well incorporated as tools in such literature in order to point out human follies and weaknesses critiquing society as well as conveying practical lessons that can be well applied in real life that may leave a lasting impression upon the readers and listeners alike. They also function as a culturally relevant pedagogy as they embody the culture's belief system, moral groundings and contain fundamental human truths by which people have lived for centuries by being culturally literate which in turn provides an excellent clue to those outside a particular culture what is most important to the people from that culture and are retold in countless versions up to the present day.

The study draws upon the fact that anthropomorphism permeates the adult world and it is because of this reason that fables being central to children's literature are not so children in their approach as they not only make assertions about morals and responsibilities emphasizing on leading an ideal way of life but also presents potential alternative perspectives and deal with issues on which a culture is doing some re-thinking and testing out of new positions without a

limiting view on animals. This re-conceptualizing of human-animal relations is done through allegory which calls for a multi layered understanding of underlying symbolism. The anthropomorphic voices playing preachers are followed by a moral lesson or a universal truth often woven into the story and explicitly formulated at the end in a short maxim for social transformation and moral reinforcement. This is when Adam Waytz- a social psychologist 'Three Factor Theory of Anthropomorphism' combined with nature sensitive ecocritical literary theory of William Ruekert (1978) is employed with its three psychological determinants (accessibility, applicability of anthropocentric knowledge and social interaction to be effective social agents). This emphasizes on drawing the non human moral agents on the center and not keep them on the periphery however hard to understand and pay respect to their ways of being that lie beyond language to animal presences in the inverse process of dehumanization. It also focuses on the fact that fables are looked through the speciesist camera which reinforces the idea that nonhuman animals are spectacles that humans look at as objects. While this speciesist perspective can establish an important awareness and connection between nonhuman animals and the human audience, it can also support and promote an anthropocentric ideology.

Myths and legends have great value for literature in the fable form conveying timeless and universal themes and portraying the human experience. They also give insight into the values and perspectives of long gone cultures. It can be well noted that *Panchatantra* is deeply rooted in Vedic-Hindu mythology from Sanskrit Literature in the form of nature myths (myths of famine, speaking tree known as 'Kalpavrksa', myths of 'Garuda', 'Nandi' and 'Naga'), hero myths (embodies various mythical heroes- deities- 'Vasu' and 'Muni', immortals, God of fortune, God of wealth named 'Nidhi' etc.) and creation myths (in the form of oceans, mountains, rivers, 'Vayu', 'Surya', 'Agni', 'Prithvi', personified Gods like- 'Brahma', 'Vishnu', 'Mahesh', 'Indra', 'Kuber', 'Aditi'- mother of universe, 'Chandrama', four ages ('Satyguga', 'Treta', 'Dwapar', 'Kaliyug') and many more relates to the creation of earth and human beings). Panchatantra starts with offering prayers to the mythical Gods of learning and wisdom such as- 'Saraswati', 'Ganpati', 'Manu', 'Brihaspati', 'Ved Vyas', 'Chanakya'. Myth of deity of Fate is used in this book of knowledge in the story of weaver 'Somalika' implying that this deity writes people's destiny according to their deeds manifested through the personification of meritorious deeds and sins. Myth is essentially a cultural construct, a common understanding of the world that binds individuals and communities together. This idea coincides with Swiss psychologist Carl G. Jung

belief of ‘collective unconsciousness’. Vishnu Sharma in his creation has mentioned such types of archetypal ideas. The myth of Rebirth common in Indian mythology is quite recurrent and referentially used in this text together with the myth of Hell and Heaven, Sin and Salvation, Karma, Punishment, Astrology, ‘Satyuga’, ‘Brahmhatya’- killing of Brahmins inspiring human beings to follow righteous deeds. Besides these religious myths the whole hierarchy of animal kingdom in *Panchatantra* is a myth of collective unconsciousness. For example: Lion as king, Jackal as minister, Donkey and Camel as slave and so on are socially constructed and generated. The same way, *The Jungle Book* comprises of various mythical and legendary references as: ‘The Legend of Tarzan’ as a feral child, ‘Seoni’- a place in Madhya Pradesh serving as a setting for the jungle as a specification of cultural reference- Kipling’s jungle is India extending to allegorization of imperial space- the jungle and the village, jungle laws as imperial codes, Mowgli as the imperial subject as well as the hybrid adolescent capable of negotiating - the antithetical demands of domination and assimilation, ‘Messua’- Mowgli’s human adoptive mother is shown as a site of violated femininity in the process of British reprisal. This examines the structuring of Mowgli's world as an indological India constituted upon and deeply informed by Western imperial knowledge of India.

The Indian history of fables is marked by a veritable fountainhead of exquisite enigmatic tales. Perhaps the oldest are *The Jataka Tales* of the Buddhist lore, stories with mostly allegories depicting Bodhisattva as a paragon of rare practical wisdom. Another Indian classic *Panchatantra* by Vishnu Sharma is a collection of short stories, apparently written to educate recalcitrant princes, placed under his tutelage. In the vein of *Panchatantra*, Narayan Pandit’s *Hitopadesa Tales* were also written in Sanskrit prose and verse as popular children story book that actually help them to develop into responsible and mature adults. These books of knowledge serve to be timeless examples of contemporary relevance and reminds of the age old moral values and the importance of being good and practicing virtue in the real world. The western tradition of fable starts with Aesop fables having conception in ancient Greece. Some of the best remembered and well known sayings like "self-help is the best help", “Slow and steady wins the race” or "look before you leap" are derived from the same only as part of the common culture and are relevant even in the present scenarios. Fables then flourished in the Middle Ages as beast epic and the most famous of these is a twelfth century collection of related tales called *Reynard the Fox* penned by the Dutch-Belgian Robert van Genechten. The fable form reached its zenith in

seventeenth century France in the work of Jean de La Fontaine thematizing on the foibles of human nature. Also, a sobering modern use of fable is to be found in George Orwell's *Animal Farm* (1945), a scathing allegorical portrait of Stalinist Russia.

The fable found a new audience during the late nineteenth and early twentieth century with the rise of children's literature as they were considered as active, lifelong learners who need to adapt, contribute to change, and to critically explore issues and options to become reflective concerning the life choices and problems. Among the celebrated authors who employed the form were Lewis Carroll, Kenneth Grahame, Rudyard Kipling, Hilaire Belloc, Joel Chandler Harris, and Beatrix Potter. Many films made for children are modern interpretations of the fable genre, especially films made by Pixar and Dream Works. Here are some fable examples in children's films such as: *Kung Fu Panda*, *Life of Pi*, *Finding Nemo*, *Toy Story*, *Madagascar*, *Shrek Trilogy* and so on. The growth of Children Literature has been immense in the millennial times with the magic spell of J.K Rowling in "Harry Potter" Series to Stephenie Meyers "Twilight Saga" and most recently, Suzanne Collins' fight-to-the-death "The Hunger Games," creating a halo effect for the entire genre that doesn't show any signs of slowing. There are different genres of children literature ranging from comics, picture books, rhymes and poetry, fairytales, folklores (comprising fables, myths and legends) to fantasy (including the sub-categories of sci-fi, gothic and magic realism), and adventure books. This classification helps in assimilating and accommodating different forms of knowledge leading to cognitive development of a child as it stimulates one's imagination, critical thought, improves cultural literacy and facilitates active learning. The similar idea is advocated by a Swiss psychologist John Piaget known for his work on child development.

Joseph Rudyard Kipling was an English journalist, short-story writer, poet, and novelist. He was born in India, which inspired much of his work. Published in 1894, Rudyard Kipling's *The Jungle Book* proved to be a hit with young and old alike followed by a sequel *The Second Jungle Book*, which debuted in 1895. Another significant work titled *Panchatantra* by Vishnu Sharma is an ancient Indian collection of moral tales and interrelated animal fables originally written in Sanskrit verse and prose arranged within a frame story with one specific teaching in each of them. The *Panchatantra* exemplifies and uphold ethical values, social order, and customary law and contains the wisdom of ages. However, it has been widely revised and translated such that there are over two hundred versions in more than fifty languages. It constitutes five books and

there are seventy two tales altogether including many interpolated fables that appeals to all ages. It is not so much about the moral stories but is a narrative that teaches the 'Nitishashtra'- statecraft, politics, public administration and serves to be a unique contribution of India to the world of literature. However, both the texts have a semi-autobiographical aspect associated with them. This can be well known by the fact that *Panchatantra* was written to enlighten the three sons of a king named 'Amarshakti' about the strategies of governance, kingship and wise conduct of life so that they turn out to be successful future successors for the kingdom. While becoming a father inspired The Jungle Book as it was written by him for his daughter Josephine (Kipling's firstborn) born in 1892 and sadly she only lived to be six years old.

There is a stark difference in the ideologies of the East and the West when it comes to the educational teachings and hence marks a difference in the response that the story gets in the East and in the West because of the different socio-cultural environments. Vishnu Sharma's classic *Panchatantra* is replete with innate Indianess with the most salutary influences of Hinduism and Brahmanical literature from *Ramayana, Puranas, Vedas* and many more and Kipling's *Jungle Book* is an amalgamation of the Eastern and the Western influence. The plot of the novel is not only set in India – it is based on Indian reality in a deeper sense from the use of native language such as- 'Baloo'-the bear, derived from (bhaloo) in Hindi/Hindustani, 'Hathi'-the elephant and Shere Khan- the evil tiger, which bears a distinctively East Indies name. From the Western lens, there are underlying interjections of imperialistic visions witnessed in the book suggestive of how the Western ideal of the 'Orient', and the 'Other' are created through the power of Western culture. Kipling is Mowgli on crossing the borders in the sense that Kipling spent his childhood in India – and was not as removed from Indian reality as his imperialist vision of Great Britain may suggest. It can be stated that although Vishnu Sharma and Rudyard Kipling wrote in different ages and belonged to different cultures still they share a common ground by having invested animal characters in their stories with a certain human quality -fox for cunning, the hare for timidity, the dog for fidelity and the donkey for foolishness. It is to be seen that Vishnu Sharma employed characters of higher class like King, Princes', Ministers, Brahmins and Saints whereas Kipling imagined qualities super infused by human analogy upon the animal world. Thus, both the fabulists dedicated skillfully the stories to their maximum heights through the animal characters with a moral interpretation. And so the same dedication is recalled again and again by the younger generations and a memory for the older generation.

Working Definition of Terms:

Anthropomorphism- transcribing human characteristics to animals or inanimate objects making the short stories visually appealing and non threatening for children.

Anthropodenial- refers to the blindness to the human like characters of animals and animal like characters to the humans.

Anthropocentrism: is the belief that the humans are the most important entity and are the only primary holders of moral standing.

Symbolic Interactionism: is a framework coined by a sociologist George Herbert Mead that helps to understand how society is preserved and created through shared understanding and interpretations of meaning within their social context for effective social interactions and social order.

Fable- a narrative form, usually featuring animals (real or mythical) that behave and speak like human beings in order to highlight human follies and weaknesses with a didactic intention.

Folklore- the traditional beliefs, customs and stories of a community passed through the generations by the word of mouth.

Ecocriticism- is the study of relationship between literature and the ecology (flora and fauna both) as a whole from an interdisciplinary point of view with a view to analyze the thematic, social, historical, artistic, ideological and theoretical angles contributing to an ecologically regenerative and revitalizing function in the culture system.

'Tabula Rasa'- a concept coined by John Locke which implies that a human mind is at birth 'a blank slate' without rules for processing data and emphasized the importance of providing the children with easy pleasant books to develop their mind.

Myths and Archetypes- an archetype is a typical character, an action, or a situation that seems to represent universal patterns of human nature. Myth is a folklore genre consisting of narratives explaining history, social phenomena or a collectively held belief with main characters as Gods, demigods or supernatural beings.

Speciescism- unjustly favoring the interests of human beings over the interests of other species.

III. Review of Literature:

Some of the articles, essays and books that have opened up the broad area of aforesaid study are mentioned below:

The article entitled "What's Trending in Children's Literature and Why It Matters." (2018) in the *Quarterly Review,* develops the notion that although there are many different types of children's literature, both in the old cannon and the new, the purpose of the 'types' remain the same throughout the ages. Given the generative context, publishing trends are emerging with significant implications for children and teachers such as shifting the strategies needed by readers to create meaning effectively from books in unusual formats, while others provide new options for classroom engagements and critical response. The purpose of this section is to acquaint the reader/student, with the various types of children's literature that exist in the educational language curriculum improving the understanding and critical thinking and reflective ability regarding children's literature. Also, it studies the recent trends in the Children's Literature such as- graphic novels, visual narratives, translation series, digital fiction, animations or adaptations, the use of more interactive formats (storytelling and narrative techniques) that invite readers to act or speak back to the book and includes shifts in the perspective from which stories are told, such as authors highlighting normally "unheard" voices by sharing perspectives of groups or individuals not previously represented in children's literature or pushing boundaries by focusing on content or topics not previously represented. A useful working definition of the changing trends in the postmodern context highlights important cultural shifts during this period, including the importance of one's own personal reality/ subjectivity in interpreting the world.

The article "Emotional Intelligence in Indian Folklore." (2017) by Vidushi Dixit and Gurpreet Kaur in the *Integrated Journal of Social Sciences* throws light on the fact that the existence and promotion of EI skills in Indian society from ancient times were explored through popular collection of Indian folklore, such as *Panchatantra*, *Hitopdesha* and *Jatakas Tales*. The most common competencies observed in the folktales were perception, understanding, and managing emotions of oneself as well as of others. The potentialities repeatedly mentioned in the stories were considered necessary for a person to grow as socially adept individual. Moral teachings

from the stories of *Panchatantra, Hitopdesha* and others provided evidence in favor of the emphasis laid on the skills related to EI in the folktales. This article helps in concluding that emotional intelligence is not a new concept in India rather it was one of the prime concerns of the ancestors to guide their children and young people in growing as a healthy, mature and responsible individual of the society.

Another book entitled *Thinking through Animals: Identity, Difference and Indistinction* by Matthew Calarco (2015) seeks to explore the rapidly expanding field of critical animal studies which now offers a myriad of theoretical and philosophical positions. It uses three rubrics- identity, difference, and indistinction- to differentiate three major paths of thought about animals. The identity approach aims to establish continuity among human beings and animals so as to grant the animals' equal access to the ethical and political community. The difference framework views the animal world as containing its own richly complex and differentiated modes of existence in order to allow for a more expansive ethical and political worldview. The indistinction approach argues that the humans should abandon the notion that humans are unique in order to explore new ways of conceiving human-animal relations. Each approach is interrogated for its relative strengths and weaknesses, with specific emphasis placed on the kinds of transformational potential it contains. This book hold relevance to the proposed study as it offers new perspectives on anthropomorphism.

Naama Harel's article "The Animal Voice behind the Animal Fable" in *Journal for Critical Animal Studies* (2009) examines the most common representation of nonhuman animals in literature which is found in fables. In this article, she poses the various questions: do animal fables actually represent nonhuman animals? Do they have any relevance to nonhuman animal experience? In reality, grasshoppers do not play the violin and hares do not challenge tortoises. Fable is defined as a short allegoric story, which is intended to hold a moral lesson. Although most animal fables hold positive educational messages (not to be lazy, not to be arrogant etc.) it seems that the message regarding the treatment towards nonhuman animals is quite negative – they are mere means to an end. Unlike the positive explicit messages, the anti-educational messages, regarding our treatment towards nonhuman animals, are not explicit, but they also take place in the act of reading and interpreting the fable with multi level understanding which develops both empathy for non human animals and critical reading methods instead of a reading

based on animal stereotypes and passive understanding of non human animals. The importance of constructing an alternative thematic level reading strategy for understanding the non human viewpoint is well discerned in the stated article.

The article "Letting in the Jungle: An Analysis of the Translation History of Rudyard Kipling's The Jungle Books and its Implications concerning Opinions on the Child and Society throughout Modern History." (2008) by Alexandra Kist throws light on the unabridged and abridged direct translations that have been analyzed in two different approaches: one is that of the dual readership, though with the neutralization of the most exotic elements of the stories, and the other is that of the child reading the story for entertainment and enlightenment where the plot has been censored in a way that the moral lessons are made more explicit and that it is easier for the child reader to identify with Mowgli due to the deletion of the more exotic elements. The primary function, though, seems to be to entertain the reader, as the focus lies on adventure and the implementing of a higher degree of enjoyment, which is in compliance with the more modern views on the role of children's literature, and also their respective medial forms. In both cases, the dual readership properties are thus retained. Also, the intersemiotics play an important role as visual description allows for communication and helps to paint a picturesque description without just the use of words. It represents a symbiotic relationship providing affordances for meaning making. This article explains what elements come into play while compiling a translation history with the shifting views on the text performativity.

Essay on "Animal Presences: Tussles with Anthropomorphism" by Gillian Beer (2005) in a journal of *Comparative Critical Studies* talks about how in the process of allegorically representing the human behavior and issues, the real animal experience is lost and nullified. The interest is on certainly not on "the whole animal" but in the animal as a pointer to or satire on human behavior. The human is always considered superior and favored in peculiar ways. Beer in this regard considers language as the major distinguisher between the humans and other forms of life. He furthers his argument by stating that no matter how much the frontiers of the animal kingdom have been pushed forward, there will always be a line of demarcation between the animal and the man depending on the mere fold in the brain: the barrier of language which no process of natural selection will ever distil significant words say out of the cries of beasts or the notes of birds. Animals thus, have their own means of communication and they do talk back by

being instinctive and impulsive and sometimes rebel as they are rich in senses in order to escape from being oppressed, controlled and dictated/ tamed. Beer raises a question in the essay "how is it possible to be true to the animal experience, even if that were the wish if the medium of description is written human language?" This can be aptly answered by exploring the close alliance between human and animals through human language which doesn't encompass animal experience although animals are used as a preaching tool as part of the research analysis.

Chandra Rajan in her introduction to translated work entitled *The Panchatantra* (1993) highlights several points of view on fundamental concerns of life and conduct such as: fate, freewill, ethics and expediency which are presented with a case being made for the validity of each point of view by telling a tale or tales. The variety of characters, the diversity of opinions expressed by them and the constant interaction of narrative and discourse make *The Panchatantra* a densely textured and layered text. Behind all this translation, Chandra remains faithful to the original and the presence and the voice of the ancient storyteller results into a beautiful thread of unity and richness spread before the readers. The translated text doesn't impose a narrative ending or otherwise. It leaves it open to listeners and readers to ponder over the matter and wrestle with the disturbing possibilities. This inconclusiveness is deliberately restored in the text with stories that serve to one of the most edifying ones in the literary phenomenon. A review of this work showcases the excellent craftsmanship of Rajan when it comes to *Panchatantra* as an eminent readable translation.

A review of the article "Darwinism and Social Darwinism." (1972) in the *Journal of the History of Ideas* illustrate the many instances of Darwinism in Kipling's writings. The most obvious use of character development that Kipling uses in the stories involves according human qualities to the animals of the jungle. Kipling advocated his belief in this kinship with animals in the constant reiteration of Mowgli that "We be of one blood", which he asserts to snakes, wolves, and other animals throughout the stories. Another element of Darwinism used to develop Kipling's characters is the notion of the "survival of the fittest". This form of 'Social Darwinism' fits into the stories with the constant bloodshed and battle that takes place among the animals. For instance- in the short story "Tiger! Tiger!" Mowgli kills Sher Khan and skin's him. Certainly, this showcases a defiant turn from Mowgli's human side as he brutally demonstrates domination in his kill. In illustrating Mowgli's brutality, Kipling develops the animalistic side of his nature and firmly develops the character of Mowgli as possessing animalistic drives. Complimenting Kipling's

Darwinist ideals, this article analyses the concept of social interaction illustrating the need to belong to a group, furthers the notion of interpretive communities and postulates that all that is humanly consequential: self, mind, society and culture emerges from the process of socialization which hold up a philosophical mirror to the human predicament and strengthens social values and cognition. Additionally, it also talks of establishing the social order by adhering to the 'Law of the Jungle' as violation of the jungle rules would mean the breach of the social norms and values.

1V. Relevance

For the purpose of general and referential study various reviews on many of the aforesaid topics about the concerned subject area have been taken into account and so this proposal as a whole seeks to analyze the fables for its moral and socio-affective value as stories with anthropomorphized animals in central roles which often hold stronger appeal for children, offering sympathetic protagonists that may be more relatable on both emotional and intellectual levels. Also, it helps to compare and contrast the educative values incorporated in two fable texts set in different cultural and historical contexts. This comparing and contrasting will help to find the affinity (parallels where the East meets the West) and dissimilitude in the instructional and insightful perspectives in the chosen literary works. The fundamental question as to whether these learning are objective and universally akin or hold contemporary relevance that cuts across cultures, geographical settings, time and space on the most foundational level have also been taken into consideration. This study will seek to deconstruct the notion that rendering of human like ways and voices to animals are justified without putting them at par with humans although they are used as a medium for moral preaching. From an objective eye, anthropomorphism can also be deceiving sometimes apart from fulfilling a conscious purpose as the child's lack of distinction to various degrees of differentiation disrupts the human-animal bond to arrive at a denial of human-like characteristics in animals, i.e., anthropodenial. The lowest degree of differentiation, on the other hand, is reflected in a naive projection of human experiences onto other animals, i.e., anthropocentric anthropomorphism. A more mature form of differentiation is achieved through perspective-taking, where one realizes both how different and how similar another species is, and look at its behavior as much as possible from the animal's perspective, i.e., animal-centric anthropomorphism. It is required on the part of the humans to allow them the right to equal consideration of their interests. It therefore, marks a paradigm shift in the

perspective that in the process of representing animals in anthropomorphized forms describing the human issues, real animal presences are mutilated and makes up for an important research scope of the study.

V. Objective:

The prime objective of this study of representative collections of fables from two different texts is to figure out certain eternal features of wisdom and fundamental values that would help in resolving many everyday problems practical to worldly life.

The other secondary objectives that the present study lays down are enumerated as follows:

- ✓ To study the purpose of anthropomorphism in the stories for children
- ✓ To observe the role of fables help in shaping the young and adult minds alike
- ✓ To find out the didactic intention in fables varies across time and space
- ✓ To examine the extent of the positive and negative valence incorporated in fables as part of children discourse
- ✓ To analyze *Panchatantra* and *The Jungle Book* as classics of their time
- ✓ To evaluate the two fables as tools of promoting social interaction in children either implicitly or explicitly
- ✓ To understand the close alliance between animals and humans
- ✓ To know whether the animal fables actually represent nonhuman animal experience
- ✓ To elicit the differences or resemblances in the study of two fables
- ✓ To study the mythical and archetypal interrelationship in the selected fables.
- ✓ To look for the moral values in fables that still resonate in the modern times

This proposal proposes that fables are metaphoric and symbolic in the sense that they teach moral lessons about human activity, and that apprehension of the moral derives from a belief in a just world.

VII. Plan of Work and Methodology:

The research methodology advanced to be studied in this proposal would be based on the comparative and critical analysis of the selected short stories/ fables done in a detailed manner by close reading of the primary texts, studied in the ecocritical light of 'A Three Factor Theory

of Anthropomorphism' dismissing the idea of anthropocentric viewpoint. This theory has an overarching call to treat animals in a humane way which doesn't undermine their existence or subverts their own voice. This leads to a dehistoricized approach overlooking the human-centered scholarship in ecostudies and providing equal agency to animals as part of the ecocritical practice- major foci of green studies which spotlights the need to bring animals placed on the fringes into the discussions in viable theoretical ways. Here, the humanlike agents act as power agents of social connection and provide testable predictions by seeing non humans as humans as well as human agents as non human. The animals are chosen explicitly by the fabulists as humans can accept their own foibles if they are presented entertainingly, configured as stories about beasts that they believe to be inferior to themselves in many ways and makes it easy for the storyteller to insert bits of social and political criticism in the whole process of instructing the young minds. Most of the short stories set in a fictional universe are often inspired by real world/ ancient myths, legends and folklores. This reflects in Coleridge's notion of "willing suspension of disbelief" an acceptance of the unbelievable or the make believe world for the sake of enjoyment having subtle undertones of mystical elements and sense of wonder.

Additionally, this study is supplemented and supported by various secondary sources such as: books, articles, essays, thesis, theory, concepts and other critical material from various disciplines to provide a rethinking and new understanding of fables and not just a limiting view of its conventional functionality.

Moreover, the works by the two authors creates a space within the narrative where a fusion takes place between the animal and human world, thereby establishing a harmonious relationship between the two distinct species analyzed in the backdrop of Ecocriticism/ Green Literature. This then helps to subvert the notion of speciesism a tendency in which the members of a particular species care for the members of their own species ignoring the members of other species defying socially constructed concepts of 'animals' and 'humans'. It draws attention to the utilitarian principle of equality giving equal status quo to the animals and human beings in their own right. Although there can be overlapping spaces between the two different species, but the animals and human beings do not lose their distinctive identities. The animal stories are perceptive in their characterization and beautifully explore the inherent connection between man and nature. *The Jungle Book* was written in the nineteenth century Victorian era which underlined the need to

reconnect and restore faith in nature as people were moving away from it with the idea of a nature that was indifferent to human lives considering the widespread impact of industrial revolution, scientific progress, erosion of religious faith and skepticism in that particular age. Ecocriticism extends the notion of the world to include the entire ecosphere comprising of both the human and non-human worlds describes a congruous and congenial relation between a man cub Mowgli and the animals of the jungle. Through Mowgli's strong bonding with 'Baloo', 'Bagheera', 'Kaa', 'Raksha' and the wolf pack has it is showcased that the boundary between humans and animals is arbitrary and moreover irrelevant. In other Kipling's stories like: "Rikki-Tikki-Tavi", "Toomai of the Elephants", "Tiger! Tiger!", "Mowgli Brothers", "Kaa's Hunting", "The White Seal" all are suggestive of the close alliance between the human world and the animal kingdom. This approach in a more philosophical way compels the readers to reflect upon what it means to inhabit this planet or to be a member of the planetary ecosystem or ecosphere and most importantly understand the value of this community in a systematic and non-hierarchical way. In *The Jungle Book* stories, ecocriticism also meets post colonial context as the former de-privileges the human subject, while the latter is framed in a structurally similar fashion, concerned with the relative de-centering of the colonizers and their discourses. In both cases, such de-centering also involves the attempt to re-center the silenced other in order to nature and culture as interwoven rather than as separate sides of a dualistic construct.

The ecocentric perspective can also be seen in *Panchatantra* by studying the interrelations of human beings with wildlife and nature and examining their coexistence with each other applied to the literary text. *Panchatantra* can be taken up for the ecocritical reading as it abounds with allegorical references to the animal world. However, both the selected texts present a quite confined view of ecologically sound relationship with nature that preaches or exhorts reverence for nature through the worship of trees, forests, rivers, mountains, sun, moon and considering the earth itself as the 'Mother Goddess' as part of the Indian ethos.

Also, this proposal intends the following tentative chapterisation plan:

Proposed plan of work is given as below:

Chapter 1: **Introduction**

- ✓ Emergence and History of Fables

- ✓ Fable as a Literary Genre
- ✓ Growth of Children Literature Canon
- ✓ Impact of Fables on Children: John Locke's 'Tabula Rasa' Concept
- ✓ Purpose of Anthropomorphism
- ✓ Review of Significant Literary Works

Chapter II: **Fable as a Narrative Discourse**

- ✓ Fable as an epistemology
- ✓ Structural Characteristics

Chapter III & IV: **Anthropomorphic Preaching Voices in Kipling's *The Jungle Book***

***Panchatantra*: Exemplifying Indian Culture through Anthropomorphism**

- ✓ Background Study- Texts and Authors
- ✓ Socio-cultural Transferability
- ✓ Critical Appreciation of the text
- ✓ Humans Preaching of Fables: Three Factor Theory of Anthropomorphism
- ✓ Anthropomorphic Voices Playing Preachers
- ✓ New Perspectives on Anthropomorphism
- ✓ Ecocritical Engagement with the text

Chapter V: **Comparative Genre Study of *The Jungle Book* and *Panchatantra***

- ✓ Doctrinal Preaching and Purpose
- ✓ Period of Composition
- ✓ Themes and Plot Construction
- ✓ Characters and Settings
- ✓ Allegory and Symbolism
- ✓ Myths and Archetypes
- ✓ Authorship and Craftsmanship

Chapter VI: **Conclusion- Keeping Up with the Times**

- ✓ Contrasting moral percepts and educational teachings
- ✓ Contemporary Relevance

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